

Conference Paper

Sound Environmental Development By Younger School Students As a Condition of Introduction to Culture

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Abstract

The article reveals the significance of the sound environment in the formation of the audio culture of a person; The author's definitions of the terms "sound environment", "personality culture" are given, the interdependence and interdependence of the sound environment and personality culture is revealed, the role of school disciplines in the development of the pupils' sound space is indicated. The author presents the author's program the formation of the audial culture of students in elementary school.

Keywords: sound environment, audio culture, development of a sound environment, formation of audio culture, younger students.

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1. Introduction

The world surrounding the child is large and diverse. It includes the social world, the world of nature, the world of artifacts.

An important role in shaping the child's ideas about the world is played by the sound environment ("sound habitat", "sound landscape", "sound ecological niche", "sound sphere", "phonosphere") - the world of noises and sounds perceived and interpreted by man. sounds.

2. There are Various Approaches to Classifying the Sound Environment

In the psychological and pedagogical literature one can find a classification in which perceived sounds are divided into speech, music, noises and voices of nature (V.P. Yermakov, L.V. Neyman, V.N. Nosulenko, S.L. Rubinstein, G. A. Yakunin and others.).

Linguists divide the sounds of a person around into speech, music and non-speech. Music researchers prefer an approach to classification from the standpoint of musical

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speechSuch an approach allows to distinguish two layers of sounds in the sound environment (M.Sh. Bonfeld) [1]: the first layer is mediated by musical sounds (musical sounds have a fixed pitch); the second layer is non-musical sounds (non-musical sounds were included in the musical speech of the European tradition much later and by now are beyond the scope of only the instruments of the drum group).

More detailed classifications, in our opinion, were proposed by G. Sh. Ordzhonikidze, who distinguishes the physico-acoustic, music and speech components in the sound environment [2], and R. M. Scheffer, who considers the “sound landscape” as a complex due to geography and climate and perceived unconsciously [3].

The sound environment in which the modern child lives is characterized by heterogeneity, disharmony and extreme redundancy.

The world created by man carries the most diverse psycho-emotional content. Unfortunately, it is often far from nature-like and culture-like models. The world around us influences the formation and development of significant for the younger generation general cultural competencies and personality traits, including educational, communicative, creative abilities, interest, artistic, musical and literary talent. Materials and methods. In this study, a comparison method was used to correlate such concepts as “sound environment” and “auditory culture” and identify their interdependence and interdependence; the method of analysis aimed at identifying the essence of the concept of “audio culture” and the isolation of its main components; design method, contributing to the development of a training course on the formation of students’ audio culture.

The sound environment contributes to the formation of the child’s auditory culture, which is based on the ability to listen and hear the sound world.

Under the formation of the auditory culture of the individual understand the formation of musical (student) culture or the auditory development of children.

Audio culture is an integrative quality of a person, based on a person’s ability to perceive, evaluate, interpret, transmit and creatively transform sound, speech and music information.

Consequently, the audial culture as a component of culture is broader than musical culture. It is associated with the perception and comprehension of the entire spectrum of sounds (natural, household, speech, music).

Audio development is associated with a person’s ability to receive and process sound signals from the external environment, as well as to adequately respond to them.

Consequently, the basis of the auditory development is the human physiological ability to hear, differentiate and respond to sounds as acoustic phenomena.

The formation of the audial culture is a complex, multidimensional and lengthy process of asserting in the human mind the cultural values mastered in the process of perception, processing and transmission of sound information.

Audio development is the initial and necessary stage in the formation of the students' audio culture T.V. Tsivyan believes that first an individual "should end up in a chaos of sounds perceived as some undifferentiated noise (" something like setting up an orchestra before a concert — but even here the experienced ear can distinguish different "voices").

Being settled in the world and mastering it, a person gives the undifferentiated sound the status of significance, which allows him to move on to a meaningful interpretation of the sound complex (each sound is placed in its time and place and is associated with a particular object, the sound becomes a pointer signal, decrypting the situation). Further, "from a passive observer," a classifier who determined who / what / where, when and how he produces sounds, a person turns into a "activist" who, firstly, can accidentally or intentionally cause the sound of another, in accordance with that same scheme who / what / where, when and how [4]. The sound environment and the audio culture are interdependent and interdependent phenomena: the sound environment is the basis for the formation of the audio culture, however, the audio culture is a way of learning and harmonizing the sound world.

An important period of development of the sound environment and the formation of the audio culture of the individual is the younger school age. These processes occur spontaneously, unconsciously, and systematically, in specially organized conditions of an educational institution, when teachers join in the work of introducing their pupils to culture, referring to the development of a sound environment.

Despite the diversity of approaches in the process of acquainting students with various components of the sound environment, there is still no complete system that integrates various academic subjects and deliberately implements a supra-subject approach to the formation and development of the auditory culture of primary school children.

3. Results

To synthesize students' knowledge obtained in various disciplines in a comprehensive school, to expand and deepen them by incorporating a child into various types of artistic

and creative activities, to form a holistic view of the sound world at schoolchildren allows a specially developed course "In the world of magic sounds."

The aim of the course is the formation of the audio culture of younger schoolchildren through various types of art (artistic information).

To the substantive results of the development of the course, we attributed: readiness to "listen" and "hear" the world around us; the ability to differentiate and characterize the surrounding sounds, to know about their positive and negative effects; understanding the significance of the sound environment in a person's life; the ability to hear the world in various works of art; have a clear understanding of the interaction of artistic means; readiness to creatively transform the sound world, to aesthetically improve it; the ability to accurately and expressively perform a piece of music, read a poem, a prose text, perform a movement to music; the ability to convey their thoughts and feelings in various types of creative activity, using a variety of means of artistic expression; the ability to present (present) the sound world in the products of their own activities.

These positions allowed us to distinguish and concentrate attention on the fundamental principles of the course implementation: consideration of the leading sensory system - audio, visual, kinesthetic; the principle of integration, which represents the highest form of interdisciplinary connections; the principle of polyhumanity, which is the use of various types and genres of art in the process of teaching and raising children. Discussion. In general, the study of the course "In the world of magical sounds" forms in children of primary school age a value attitude to the sound environment, and also introduces them to such cultural components as the spiritual world of man, his relationship with nature, relationships with other people, communication with art. It contributes to the formation of such personality traits as a critical and meaningful attitude towards the surrounding reality, the ability to distinguish the emotional state of the interlocutor by intonation in colloquial speech and create a favorable climate in the process of communication with other people; the ability to expressly perform musical and artistic works; the desire to surround themselves with highly artistic works of art, the ability to feel and understand them, to realize their artistic appeal, to get an aesthetic pleasure from communicating with them; the desire to create works of art that contribute to the harmonization of the surrounding space.

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